



Sounds of time

2016 ПОЛИГРАФИЧЕСКИЙ ТЭХ (PRINTING FACTORY) ART SPACE, THE MOSCOW BIENNALE FOR YOUNG ART (PARALLEL PROGRAM)

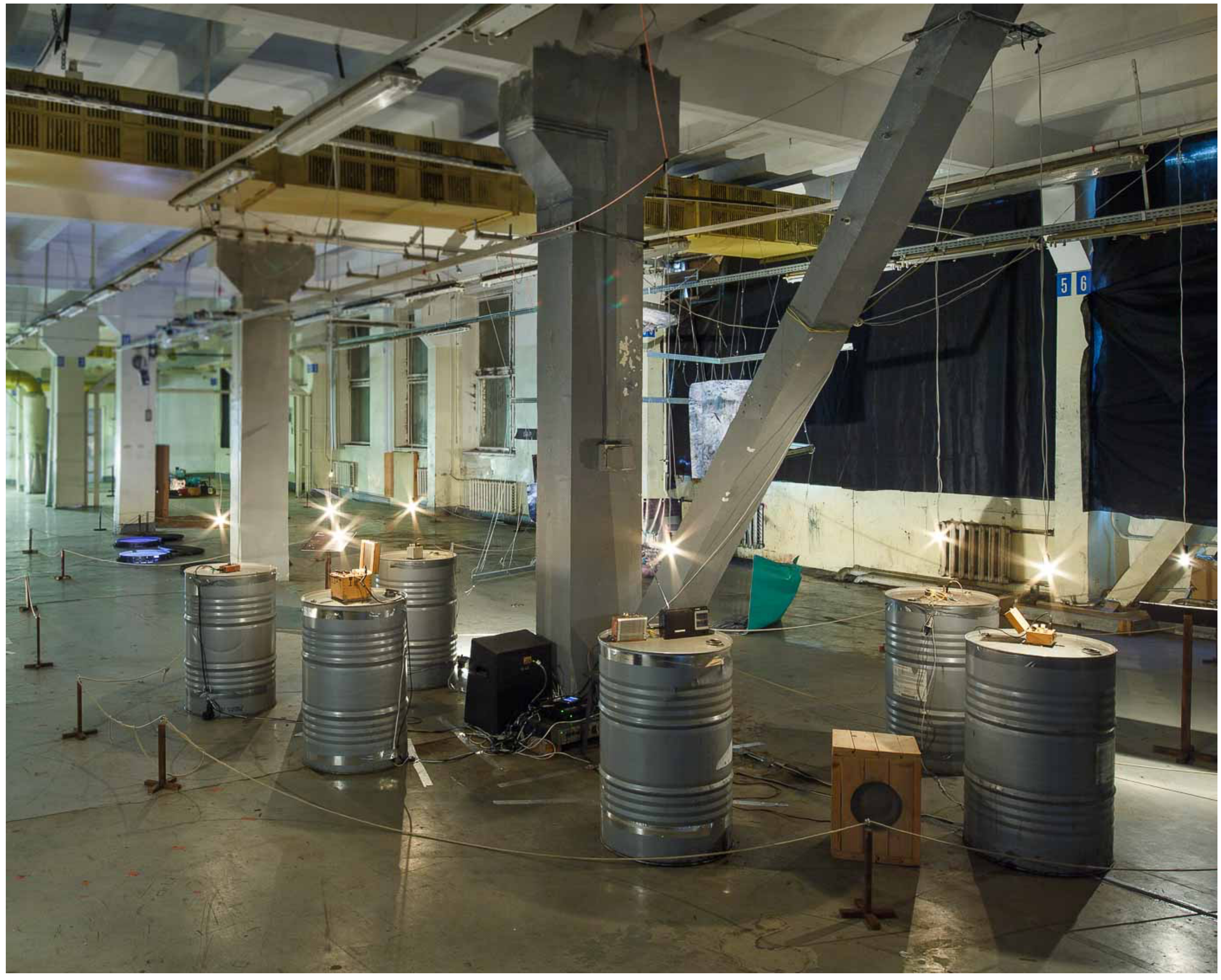
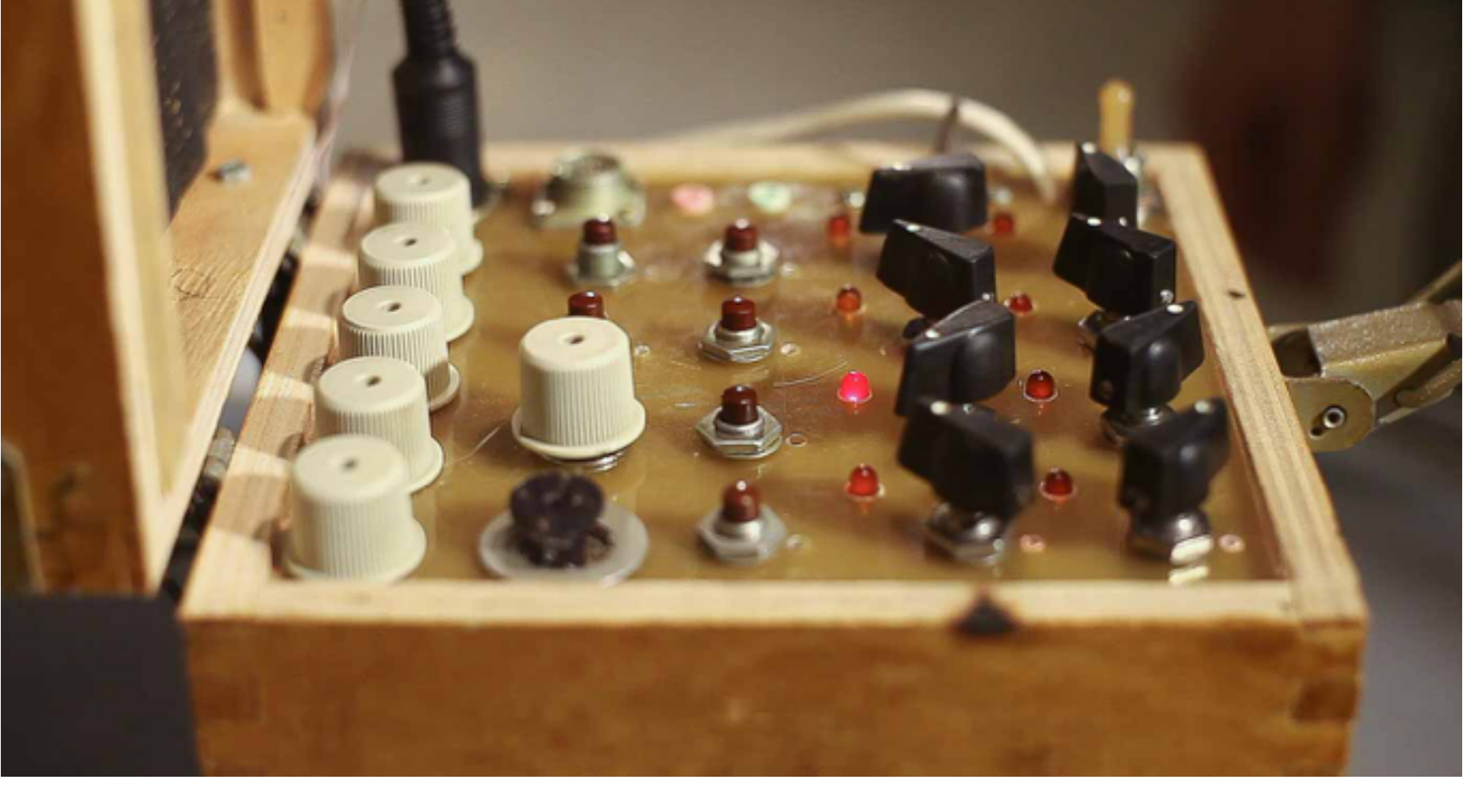
In collaboration with Alexey Yeliseev

When the Cold war finished, the atomic age in arts and culture came to its end. Nuclear threat has stopped to be the main scenario of human extinction but reappeared in the 21st century in a more realistic scenario of local electronics and communication networks destruction method.

Atomic ammunition could be exploded on the very high altitudes, not leading to physical destructions, fallout effects, and nuclear winter. The age of electronic music is longer than the atomic one and, it seems, is not going to be outshined. Hardly conceivable though that people even in the worst future will abandon the synthesis of artificial sounds.

A series of analog synthesizers, effectors and rhythm-machines is built using powerful discrete semiconductors and relays with reliable input/output protection from electrical discharges. These components are built in the last years of the Cold war for military purposes but remained in storehouses after the collapse of the USSR.

An audio release was recorded and published on compact cassettes (limited series of 7) after the exhibition and contained original sounds from electrical appliances (air blowers, powerful motors, and elevators) found on-site.



The second session of *Sounds of time* performance includes new mini generators packed inside one of the first mass-produced Soviet calculators, *Electronica B3-14M*.

